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THE INTERPRETATIVE TRADITION OF HYMNS IN ATHONITE MONASTICISM

DIVERSITY AND UNITY. A FIRST APPROACH.

My communication will present the preliminary results of research that began with the writing of my doctoral dissertation and is still underway. This research is related to the documentation of the variety and the particular traits that mark the style of Mount Athos as it is recorded in manuscript codices of music¹ and as orally transmitted from the 19th century to the present day by means of extant audio recordings². The purpose of this communication is to

1 For the music codices of Mt Athos, see the basic works: Gr. Stathis, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμ. Α', [Μονὲς Ξηροποτάμου, Δοχειαρίου, Κωνσταμονίτου], IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθῆναι 1975 [henceforth: Stathis, *Catalogue Mount Athos* 1]; idem, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμ. Β', [Μονὲς Ξενοφώντος, Παντελεήμονος, Σίμωνος Πέτρας, Γρηγορίου, Διονυσίου], IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθῆναι 1976 [henceforth: Stathis, *Catalogue Mount Athos* 2]; idem, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς – Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρους*, τόμος Γ' [Μονὲς Ἀγίου Παύλου, Κοντλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων], IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθῆναι 1993 [Henceforth: Stathis, *Catalogue Mount Athos* 3]; Sebastian Barbu-Bucur, *Manuscrisele muzicale Românești de la Muntele Athos*, Editura Muzicală București 2000.

2 Some representative "historical recordings" from Mt Athos: recordings by ethnomusicologist Laura Boulton Laura Boulton: Collection of Byzantine and Orthodox Musics: <http://oasis.lib.harvard.edu/oasis/deliver/~mus00001> [14-12-2011]; Ἀκολουθία τοῦ Ὁσίου Σίμωνος (Βινύλιο, κασσέτα καὶ cd), Ψάλλει Χορὸς Ἀγιορειτῶν Πατέρων, Ἁγίου Ὄρους, Ἱερὰ Μονὴ Σίμωνος Πέτρας, Ἐπιμέλεια Γρ. Στάθη, Ἀθῆναι 1981; Ὕμνοι μετὸν π. Διονύσιο Φιρφιρὴ Πρωτοψάλτη Πρωτάτου (Κασσέτα, cd), no 1, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1983; Ὕμνοι μετὸν π. Διονύσιο Φιρφιρὴ Πρωτοψάλτη Πρωτάτου (Κασσέτα, cd), no 2, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1984; Ὕμνοι μετὸν π. Διονύσιο Φιρφιρὴ Πρωτοψάλτη Πρωτάτου (Κασσέτα, cd), no 3, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1986; Ἀγρυπνία στὸ Ἁγίου Ὄρος (1983) Ἑορτὴ τῶν Εἰσοδίων (CD), Σπάνια Ζωντανὴ Ἠχογράφηση τοῦ 1982. Ψάλλουν Δανιηλαῖοι, Θωμάδες, π. Παντελεήμων Κάρτσωνας κ.ά.

show, at an initial level, the diversity of the tradition of Mount Athos tradition and the coexistence, under the same umbrella, of various expressions of recording and interpreting sacred chants. This coexistence does not amount to mutual cancellation, but to a common course and unity both on a local level and more broadly.

Literature on psaltic art on Mount Athos is very rich³ and in recent years it has constantly grown thanks to the addition of audio material from the contemporary psaltic tradition⁴. I will, however, make a remark that gave me the

³ Έκδοση Θεοφιλαίων-Σκήτης Άγ. Άννης Άγ. Όρους 2007; Άγιορείτες ψάλτες Ι. Μ. Βατοπαιδίου, σειρά 10 cd, Έκδοση Ι. Μ. Βατοπαιδίου 2010. Very important historical recordings of Athonite chanters are found in published CD sets, accompanied by booklets with commentaries on the compositions: *Μνημεία Έκκλησιαστικής Μουσικής, Άρχεϊον Έκκλησιαστικής Μουσικής και Σύμμεικτα Έκκλησιαστικής Μουσικής* που εκδίδονται από το Κέντρο Ερευνών και Εκδόσεων, με διευθυντή τον Μανόλη Χατζηγηλιακουμή, βλ. *Κέντρον Ερευνών και Εκδόσεων*: <http://www.e-kere.gr> [15-12-2011]. Finally, we must not ignore the contribution of various websites whose owners or members provide historical recordings of important Athonite cantors. The best-known Greek sites, which enjoy the widest possible publicity among cantors, are: www.analogion.com, with the "Psaltologon" forum, www.psaltiri.org, www.symbole.gr, etc.

3 The following are some representative works on the chanting tradition of Mt Athos: Gr. Stathis, «Ή ψαλτική τέχνη στο Άγιον Όρος. Ή σπουδαιότητα μερικῶν άγιορειτικῶν χειρογράφων», *Έποπτεία* (Δεκέμβριος 1984) 1236 – 1241; idem, «Άγιορειτική μελουργία», Πρακτικά Διεθνούς Συμποσίου: *Τό Άγιον Όρος χθές – σήμερα – αύριο*, Θεσσαλονίκη 29 Οκτωβρίου – 1 Νοεμβρίου 1993, Θεσσαλονίκη 1996, σσ. 291 – 310; idem, «Άγιορειτική ψαλτική παράδοση», Μέγαρο Μουσικής Αθηνών 1996 – 1997; Κύκλος Έλληνικής Μουσικής: *Οί Ήχοι τ' ούρανοῦ. Άγιορείτες μελουργοί «παλαιοί τε και νέοι» Μελουργοί τοῦ 18^{ου} αἰῶνα· Πέτρος Λαμπαδάριος ὁ Πελοποννήσιος - Ίάκωβος Πρωτοψάλτης ὁ Βυζάντιος*, Αθήνα 1996, σσ. 3 – 21; idem, «Τά μουσικά χειρόγραφα», *Τερά Μεγίστη Μονή Βατοπαιδίου: Παράδοση - Ιστορία - Τέχνη*, τόμ. Β', Άγιον Όρος, 1996, σσ. 598 – 604; idem, «Άγιορειτική μελουργία, κωδικογραφία και ψαλτική τέχνη», *Θησαυροί τοῦ Άγίου Όρους* (συλλογικός τόμος), Θεσσαλονίκη 1997, σσ. 555 – 558; idem, «Χειρόγραφα Βυζαντινῆς Μουσικῆς», *Παρουσία Μονῆς Δοχειαρίου*, Μονή Δοχειαρίου, Άγιον Όρος 2000, σσ. 267-274; idem, «Μουσικά χειρόγραφα τοῦ Άγίου Όρους τῆς ἐποχῆς τῶν Παλαιολόγων ρσξά-αυνγ'», Πρακτικά Β' Διεθνούς Συμποσίου γιά τῆ Μακεδονία: *Ή Μακεδονία τῶν Παλαιολόγων*, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Θεσσαλονίκη 2002, σσ. 661-668; Em. Giannopoulos, «Ή συμβολή τῶν Άγιορειτῶν Πατέρων στήν Ψαλτική Τέχνη στά τέλη τοῦ 18^{ου} και τίς άρχές τοῦ 19^{ου} αἰ.», Εισήγηση στο Β' Διεθνές Συμπόσιο Άγιον Όρος: *Πνευματικότητα και Όρθοδοξία - Τέχνη*, Θεσσαλονίκη 11 – 13 Νοεμβρίου 2005, Έταιρεία Μακεδονικῶν Σπουδῶν (Μακεδονική Βιβλιοθήκη, άρ. 102), Θεσσαλονίκη 2006, σσ. 55 – 69; G. Zisimos, *Κοσμάς Ίβηρίτης και Μακεδόν, Δομέστικος τῆς Μονῆς τῶν Ίβήρων*, IBM [Μελέται 13], Αθήνα 2007; K. Karagounis, «Μάγνητες ἐκπρόσωποι τῆς Ψαλτικῆς Τέχνης στο Άγιον Όρος και άγιορειτικῆς ἐπιδράσεις στήν Ψαλτική Παράδοση τῆς Μαγνησίας», *Θεσσαλικό Ήμερολόγιο* 52 (2007) 337-350.

4 Many recordings of modern Athonite Fathers have seen the light of publicity. Here I give some representative examples, without wishing to overlook those which are less known or out of print: **Docheiarion Monastery**: *Άνθολογία Ύμνων ἐορτῆς Άρχαγγέλων*,

incentive for the present study. Whereas the material is extremely rich as far as publications and audio recordings are concerned, studies that deal thoroughly and in detail with morphological analysis of the production of Mount Athos are few⁵. Some of them approach the subject from a historical viewpoint,

ψάλλουν οι μοναχοί Αντίπας και Αμφιλόχιος, *Ιερά Μονή Δοχειαρίου*, 1992 (Κασσέτα); **Vatopaidion Monastery**: *Ύμνοι τῶν Χριστουγέννων - Βατοπαιδινή Μουσική Βίβλος Α'* Ψάλλει χορὸς Βατοπαιδινῶν Πατέρων, (Βιβλίο καὶ CD), Ἰ. Μ. Βατοπαιδίου, 1996; *Ἡ Θεία Λειτουργία Ἀγίου Ἰωάννου τοῦ Χρυσσοστόμου* (ζωντανὴ ἤχογράφηση), Ψάλλει Χορὸς Βατοπαιδινῶν Πατέρων, (Βιβλ.+2CD), Ἰ. Μεγίστη Μ. Βατοπαιδίου, 2008; *Ἀγιορείτικη Ἀγρυπνία στὴ Μνήμη τοῦ Ἀγίου Ἰωάννου Χρυσσοστόμου* (6 CD's), Ἰ. Μεγίστη Μ. Βατοπαιδίου, 2008; **Hilandarion Monastery**: Consonances of the Hilandar praise: Monastery of Hilandar, The Entrance of the Theotokos into the Temple, 1999. Recording from the all-night vigil for the Main Feast of the Monastery of Hilandar, Monastery of the Hilandar, 2001; **Xenofontos Monastery**: *Χιλιετηρὶς Ἱερᾶς Μονῆς Ξενοφώντος 998-1998* (2CD), Ἰ. Μ. Ξενοφώντος, Ἅγιον Ὄρος, 1998; **Simonos Petras Monastery**: *Ψαλτήριον Τερπνόν*, Ψάλλουν οἱ Μοναχοὶ τῆς Σιμωνόπετρας (κασσέτα, CD), Ἰ. Μ. Σίμωνος Πέτρας 1990; *Ἑσπερινός*, Ψάλλουν οἱ Μοναχοὶ τῆς Σιμωνόπετρας, Ἰ. Μ. Σίμωνος Πέτρας 1999; *Ύμνοι Θείας Λατρείας*, *Hymns of Holy Workshop*, Ψάλλουν οἱ μοναχοὶ τῆς Σιμωνόπετρας, The monks of Simonopetra are chanting, (CD), Ἰ. Μ. Σίμωνος Πέτρας, 2008; **Holy Cell of the Apostle Thomas-Skete of St Anne**: *Ύμνοι Χριστουγέννων*, Ψάλλει ἡ Ἀδελφότης Θωμάδων (CD), Ἀδελφότης Θωμάδων-Ἰ. Κ. Αποστόλου Θωμά, 2006; *Ύμνοι Ἀκολουθίας Ἀγίου Ἐνδόξου Ἀποστόλου Θωμά*, Ἑσπερινός-Ὁρθρος, Ψάλλει ἡ Ἀδελφότης Θωμάδων (CD), Ἀδελφότης Θωμάδων-Ἰ. Κ. Αποστόλου Θωμά, 2006; *Ἀγρυπνία Κοιμήσεως Θεοτόκου Ἰ. Μ. Ἰβήρων*, Ὁρθρος-Θεία Λειτουργία, Ψάλλει ἡ Ἀδελφότης τῶν Θωμάδων, (CD 4), Ἀδελφότης Θωμάδων-Ἰ. Κ. Αποστόλου Θωμά, 2006; **Holy Hut of St George-Skete of St Anne**: *Διάφοροι Ἐκκλησιαστικοὶ ὕμνοι* (ζωντανὲς ἠχογραφήσεις), π. Παντελεήμων Κάρτσωνας (κασσέτα), Καλύβη Αγ. Γεωργίου Ἁγίου Ὄρους, 1995; *Ύμνοι ἀπὸ τὴν Ἀκολουθίαν τοῦ Ἀγίου Μεγαλομάρτυρος Γεωργίου τοῦ Τροπαιοφόρου*, π. Παντελεήμων Κάρτσωνας (CD), Καλύβη Αγ. Γεωργίου Ἁγίου Ὄρους, 2001; **Holy Hut of the Assumption of the Theotokos - Little Skete of St Anne**: *Ἀφιέρωμα - In Memoriam*, Ψάλλουν, Γέρων Σπυριδῶν Μικραγιαννανίτης, Λυκούργος Ἀγγελόπουλος (CD), Ἱερά Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἀγία Ἄννα, 2006; *Ὁ Μικρὸς Παρακλητικὸς Κανόνας ὅπως ψάλλεται στὸ Ἅγιον Ὄρος*; *The little paraklisis as chanted in Mt. Athos* (ζωντανὴ ἠχογράφηση, cd), Ἀθωνικὰ Μελίσματα, Ἱερά Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἀγία Ἄννα; *Ἀπάνθισμα Ἀγιορείτικῆς Ἀγρυπνίας* (ἀπὸ τὴν Ἀκολουθία τῶν Ἁγίων Διονυσίου τοῦ Ρήτορος καὶ Μητροφάνους): μέλη ἀπὸ τὸν ἑσπερινὸ καὶ τὸν ὄρθρο (ζωντανὴ ἠχογράφηση, cd), Ἀθωνικὰ Μελίσματα, Ἱερά Καλύβη Κοιμήσεως τῆς Θεοτόκου, Μικρὰ Ἀγία Ἄννα.

⁵ Some studies which refer to the Athonite style and provide a structural analysis of Athonite compositions: Ant. Alygizakis, «Ἰωάσαφ Διδάσκαλος Διονυσιάτης (α' ἡμισυ 19^{ου} αἰῶνος-1866): Κείμενα-Μορφολογικὴ ἀνάλυση», κείμενο στὸ βιβλίδιο ποὺ συνοδεύει τὸ cd *Ἰωάσαφ Διδάσκαλος Διονυσιάτης: ᾠσματα Θ. Λειτουργίας: Μουσικοὶ Θησαυροὶ Ἁγίου Ὄρους*. Ψάλλει ἡ Πανεπιστημιακὴ Βυζαντινὴ Χορωδία Θεσσαλονίκης. Ἱερά Μονὴ Ἀγίου Διονυσίου-Ἁγίου Ὄρους, σσ.3-14; idem, «Εἰσαγωγή. Ἰωάσαφ Διδάσκαλος Διονυσιάτης (α' ἡμισυ 19^{ου} αἰῶνος-1866) Α. Βίος καὶ ἔργο-Β. Σημειογραφικὲς καὶ μορφολογικὲς παρατηρήσεις», στὸ *Ἱερομονάχου Ἰωάσαφ Διονυσιάτου Διδασκάλου καὶ ἐξηγητοῦ, Διονυσιατικὴ Μουσικὴ Ἀνθολογία*, Ἁγιον

whilst others merely describe the extant material without proceeding to any specialized commentary and without trying to decipher the constitutive elements of the interpretation. Here I shall try to present a series of morphological elements from Athonite works showing how the same theme is received by various Athonite composers and how this multifarious production is skilfully encompassed in the tradition of Mount Athos.

The variety of sacred chants, as far as style, musical composition and interpretation are concerned, is obvious from the beginning of melurgic production and differentiates the various local traditions from the unified ecclesiastical psaltic tradition. As far as Mount Athos is concerned, we often encounter in the manuscripts chants that are labelled "αγιορείτικα": *Kekragaria hagioreitika Ecclesiastika*⁶, *Timiotera hagioreitiki*⁷, *Dynamis-Hagios o*

⁶ Όρος 2009, σσ. 11-20; M. Stroumpakis, *Νικόλαος Δοχειαρίτης και ή συμβολή του στην Ψαλτική Τέχνη, Διδακτορική Διατριβή*, Αθήνα 2007, dig. edition <http://thesis.ekt.gr/thesisBookReader/id/19123#page/1/mode/2up>; I. Liakos, «Η βυζαντινή ανώνυμη σύνθεση Χρυσέοις έπεισ από την εξήγηση του Χουρμουζίου Χαροφύλακος ΕΒΕ-ΜΠΤ 708, φ. 102β-104β: έρμηνευτική προσέγγιση στο ύφος της Αθωνικής και Πατριαρχικής Ψαλτικής Παράδοσης», *Proceedings of the 14th International Conference on Eastern Chant Transmission of Christina Ecclesiastical Musical Culture: East and West*, 5th September 2007, Sibiu; M. Chatzigiakoumis, *Αγιορείτικα Άπανθίσματα Α'-τόμος πρώτος: Ιστορική εισαγωγή, μέλη και σχολιασμοί, έρμηνευτές*, Βιβλίδιο που συνοδεύει την κασσετίνα 12 cds στη σειρά *Σύμμεικτα Έκκλησιαστικής Μουσικής-Μέρος Β' Αγιορείτικα Άπανθίσματα Α'*, Κέντρο Έρευνών και Έκδόσεων, Αθήνα 2009. Elements of structural analysis for all the Athonite compositions they contain are also provided in the booklets accompanying the CDs published by Vatopedi Monastery, entitled *Βατοπαιδινή Βίβλος Α', Β'* etc.

6 Cod. Sinai 1298 (18th, Papadike), f. 120v: *έτερα κεκραγάρια έκκλησιαστικά, καθώς έν τφ άγιονύμφ όρει ψάλλονται*, βλ. Balageorgos D.-Kritikou Fl., *Τά χειρόγραφα Βυζαντινής Μουσικής Σινά. Κατάλογος περιγραφικός των χειρογράφων κωδίκων βυζαντινής μουσικής, των άποκεμένων στην Βιβλιοθήκη της Ιεράς Μονής του Όρους Σινά. Τόμος Α', IBM, Ίερά Σύνοδος της Έκκλησίας της Ελλάδος*, Αθήνα 2008 [Henceforth: Balageorgos-Kritikou, *Descriptive Catalogue Sinai*], p. 399; cod. Docheiariou 338 (1767, Anthologia), f. 14r, *Έτερα άγιορείτικα [κεκραγάρια]*, Stathis, *Catalogue Mount Athos* 1, p. 406; cod. Korthiou 10 (18th, Papadike), f. 73v, *Έτερα σύντομα άγιορείτικα*, βλ. Em. Giannopoulos, «Τά χειρόγραφα ψαλτικής Τέχνης της νήσου Άνδρου. Αναλυτικός περιγραφικός κατάλογος», *Άνδριακά Χρονικά* 36 (2005), [henceforth: Giannopoulos, Andros], p. 75; see also S. Kujumdzieva, «The Kekragaria in the sources from the 14th to the beginning of the 19th century», *Cantus Planus* (1993) pp. 449-463.

7 Cod. Sinai 1257 (1332, Heirmologion- Anthologia), f. 140v, *Άρχή συν Θεώ άγίω ή Τιμιωτέρα ή άγιορείτικη, ήχος β', Άξιόν έστι*, βλ. Balageorgos-Kritikou, *Catalogue descriptive Sinai*, p. 217; cod. Harleian 1613 (16th-17th, Anatasimatarion-Stichirarion-Anthologia), f. 29v, *Αγιορείτικη [τιμιωτέρα] εις την Θ' Ώδιήν, ήχος πλ. Β', Και πλουτούντας*, βλ. Em. Giannopoulos, *Τά χειρόγραφα Βυζαντινής Μουσικής: Άγγλία. Περιγραφικός κατάλογος των χειρογράφων ψαλτικής Τέχνης των άποκεμένων στις Βιβλιοθήκες του Ήνωμένου Βασιλείου*, IBM, Ίερά Σύνοδος της Έκκλησίας της Ελλάδος, Αθήνα 2008, [στο έξής: Giannopoulos, *England*], p. 136; cod. SAL 48 (1436, Akolouthiai), f. 342r, *Τιμιωτέρα άγιορείτικος, ψάλεται δε έν ταίς τραπέζαις*,

*Theos hagioreitikon*⁸, *Methodos hagioreitiki oktaechos*⁹, *Polyeleos ecclesiastikos hagioreitikon*¹⁰, *Ti ypermachō hagioreitikon*¹¹, *Hagios o Theos of the feast of Holy Cross*¹², *Cheroubikon in Athonite style*¹³, *Trisagion hagioreitikon of the funeral service*¹⁴, *Nyn ai dynameis hagioreitikon*¹⁵.

On the strictly local level, we find the following entries: *kekragaria syntoma hagioreitika Vatopaidina*¹⁶, *Timiotera Vatopaidini called katzivela (the gypsy girl)*¹⁷, Giannopoulos, *England*, p. 177.

8 Cod. I. M. Profitou Iliou 606 (1823, *Anthologia*), f. 85r, ἕτερον λεγόμενον ἁγιορεΐτικον, ἥχος Β', Δύναμις: Ἅγιος ὁ Θεός, A. Chaldaiakis, *Tà χειρόγραφα βυζαντινῆς μουσικῆς νησιωτικῆ Ἑλλάδος: Ὑδρα, τόμος Α'*, IBM, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθήναι 2005 [henceforth: Chaldaiakis, *Hydra*], p. 209; cod. Docheiariou 376 (18th, *Anthologia*), f. 190v, ἕτερον Δύναμις ἁγιορεΐτικον ἔντεχνον καὶ μέγα, ἥχος Β', Stathis, *Catalogue Mount Athos* 1, p. 519. This hymn has been published in *Πανδέκτη τῆς ἱερᾶς ἐκκλησιαστικῆς ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ ἐκδοθεῖσα ὑπὸ Ἰωάννου Λαμπαδαρίου καὶ Στεφάνου Α' Δομεστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας*. Τόμος 4 περιέχων ὅλα τὰ μαθήματα τῆς ἱερᾶς Λειτουργίας. Ἐν Κωνσταντινουπόλει ἐκ τοῦ Πατριαρχικοῦ Τυπογραφείου αἰωνά (Φωτο-ἀνασταστικὴ ἀνατύπωση Ἐκδόσεις Ἐπέκταση, Κατερίνη 2001), pp. 36-38.

9 Cod. Sinai 1299 (1715, Papadike), f. 11v, ἕτερον εἰς μέθοδον τῶν ὁκτῶ ἤχων λέγεται δὲ ἁγιορεΐτικον-ἄρχον ἥχος Α', Ἀββᾶς ἀββᾶν, Balageorgos-Kritikou, *Catalogue descriptive Sinai*, p. 408; cod. Gr. Liturg. e. 4 (1805, *Anthologia-Eklogi Anastasimatarion*), f. 2v, Μέθοδος ἁγιορεΐτικος ὁκτάηχος, Ἀββᾶς ἀββᾶν, Giannopoulos, *England*, p. 253.

10 Cod. Xeropotamou 325 (18th c., *Heirmologion Balasiou*), f. 138r, Ἅγιορεΐτικον, ἥχος Β', Δοῦλοι Κύριον-στάσις Β', ἥχος Α', Ἐξομολογείσθε τῷ Κυρίῳ-ἥχος τρίτος, Ἐπὶ τῶν ποταμῶν Βαβυλῶνος, Stathis, *Catalogue Mount Athos* 1, p. 175.

11 Cod. Harleian 1613 (16th-17th c., *Anastasimatarion-Anthologia*), f. 180v, Τροπᾶριον τῆς Θεοτόκου ἁγιορεΐτικον, ἥχος πλ. Δ', Τῇ ὑπερμάχῳ, Giannopoulos, *England*, p. 137; cod. Xeropotamou 380 (1759, Papadike), f. 622v, Τῇ ὑπερμάχῳ τὸ ἁγιορεΐτικον, Stathis, *Catalogue Mount Athos* 1, p. 280.

12 Cod. Lincoln College gr. 22 (17th c., *Anastasimatarion-Mathimatarion*), f. 65v, Τρισάγιον ψαλλόμενον κατὰ Κυριακὴν ἐν Ἀθήναις, ἐν δὲ τοῦ Ἀθῶ Ὀρει κατὰ τὴν ἐορτὴν τοῦ Σταυροῦ, ἥχος Α', Ἅγιος ὁ Θεός, Giannopoulos, *England*, p. 275; cod. Xeropotamou 100 (17th c., *Anthologia*), f. 187v, Ἅγιορεΐτικον καὶ ὀργανικόν, ἥχος Δ', Ἅγιος ὁ Θεός, Stathis, *Catalogue Mount Athos* A, p. 321.

13 Cod. Mayer 12053 (1662, *Anthologia*), f. 168r, ἕτερον χερουβικὸν εἰς ἥχον τρίτον, ψάλλεται εἰς σχῆμα ἁγιορεΐτικον, ποίημα Κοσμᾶ Βαράνη, Giannopoulos, *England*, p. 419; cod. Panteleimonos 919 (1687, *Anastasimatarion-Anthologia*), f. 93v, [Χερουβικόν] Ἰβέρικον, ἥχος πλ. Β', Stathis, *Catalogue Mount Athos* 2, p. 211.

14 Cod. I. M. Prophitou Iliou 612 (17th c., *Anthologia*), f. 45r, Τρισάγιον ἁγιορεΐτικον νεκρώσιμον, ἥχος πλ. Β', Ἅγιος ὁ Θεός, Chaldaiakis, *Hydra*, p. 214.

15 Cod. Sinai 1312 (15th c., Papadike-Anthologio Mathimatarion), f. 112r, Ἅγιορεΐτικον, ποίημα Λογγίνου μοναχοῦ, πλ. Β', Νὺν αἱ Δυνάμεις, Balageorgos-Kritikou, *Descriptive Catalogue Sinai*, p. 525.

16 Cod. Gregoriou 6 (18th c., *Anthologia*), f. 84r, ἕτερα κεκραγάρια σύντομα ἁγιορεΐτικα βατοπεδινά, Stathis, *Catalogue Mount Athos* 2, p. 597.

17 Cod. Koutloumousiou 449 (17th c., *Anthologia*), f. 220v, Ἑτέρα τιμωτέρα βατοπαιδινὴ, ἢ λεγομένη κατζιβέλα, ἥχος πλ. Β', Ἀξιὸν ἐστίν, Stathis, *Catalogue Mount Athos* 3, p. 334.

verse from "Makarios anir" *Iavriot*¹⁸, *Cherouvikon Ivirikon*¹⁹, *Theos Kyrios Vatopaidinon*²⁰. During or shortly before the period of the new musical notation we encounter references to Athonite style²¹.

Taking advantage of alphabetical indexing, I make the following remarks concerning the necessary conditions for labelling a chant as belonging to Mount Athos tradition (*αγιορείτικο*), an element that refers and at the same time contributes to the creative diversity of psaltic art: *Αγιορείτικα* are, according to general understanding, the chants that are performed first and foremost in the monasteries of Mount Athos, and are therefore local in character. More precisely, as far as the chant's structure is concerned, the chants created by composers from Mount Athos or by outsiders and displaying, in their structure and themes, particular elements that mark them as stemming from Athos can be called *αγιορείτικα*. There is also a special case in which the chants in question may not display any peculiarity in their composition, yet they are called *αγιορείτικα* because they have been adopted by monks in Mount Athos and are performed there²². In modern times, the concept of style as an exceptional way of interpreting and analysing chant appears as a criterion for identification. Thus, we have hymns following the Athonite style, i.e. melodies containing and preserving that particular way of interpreting and analysing the chant. Furthermore, there are some cases of the documentation and diffusion of a particular local tradition within the Athonite monastic community. Thus in some manuscripts we find chants labelled *βατοπαιδινά*, *ιβέρικα*, *λαυριώτικα*, *διονυσιατικά*, as mentioned above.

As far as the period during which chants were written in the old notation is concerned, it is easier to identify the type of chant and its composer than to determine in detail the structure and the specific elements that point to a particular local or broader tradition. After the introduction of then new notation, things become clearer. The ease in writing melodies down offered the possibility of displaying particular traits. It is, therefore, easier to identify the points at

18 Cod. Iberon 993 (17th c., *Anthologia-Mathimatarion*), f. 28r, *Τὸ λεγόμενον λαυριώτικον, ἐκαλλωπίσθη δὲ παρὰ κτῆρ Λουκᾶ ἱερομονάχου καὶ ἐμοῦ διδασκάλου, ἦχος πλ. δ', Κύριε τί ἐπληθύνθησαν*, Stathis, *Catalogue Mount Athos* 3, p. 870.

19 See above.

20 Cod. Iberon 974 (15th c., *Papadike*), f. 54v, *Ἀρχὴ τῆς Ἀκολουθίας τοῦ Ὁρθροῦ Θεοῦ Κυρίου ἄλλο Βατοπαιδινόν*, Stathis, *Catalogue Mount Athos* 3, p. 751.

21 See cod. Dionysiou 723 (19th c., *Anthologia*), f. 35r, *Ἀνοιξαντάρια ἅτινα ἐξηγήθησαν ἐκ τοῦ παλαιοῦ εἰς ὕψος ἀγιορείτικον*, (*Anoixantaria transcribed from the old notation according to the Athonite style*), Stathis, *Catalogue Mount Athos* 2, p. 810.

22 For example, there is the "Trisagion", which is chanted in Athens every Sunday, whilst the same "Trisagion" is chanted on Mount Athos at the Feast of Holy Cross, see op.cit. Giannopoulos, *England*, p. 275; see also the case of the Athonite "Timiotera" chanted in Constantinople, cod. Dionysiou 570 (15th c., *Mathimatarion*), f. 141r, *Τιμωτέρα λεγομένη ἀγιορείτικος, ψάλλεται ἐν Κωνσταντινουπόλει ἐν παννυχίσι ἀργὸν ἀπὸ χοροῦ, ἦχος πλ. Β', Ἄξιόν ἐστιν*, Stathis, *Catalogue Mount Athos* 2, p. 708 and cod. Koutloumousiou 436 (16th c., *Anthologia*), f. 86r, *Τιμωτέρα ἀγιορείτικη καθὼς νῦν ψάλλεται ἐν Κωνσταντινουπόλει*, Stathis, *Catalogue Mount Athos* 3, p. 292.

which the Athonite style appears as a type of interpretation, as a way of rendering the notational symbols and as a melodic quality. It is on this issue that I shall focus in what follows, presenting examples of chants from the Athonite tradition that display an interpretive diversity and uniqueness.

We have to begin with the interpretation (*exegesis*)²³ of chants in the new notation. Transcription from the old to the new notational system is undertaken with a view to obtaining a more analytical and detailed recording of the actions prescribed by the notational symbols²⁴. The way of interpreting and executing the symbols characterizes the manner of chanting in a given region. Thus, as far as Mount Athos is concerned, contemporary living tradition of interpretation is attested in the works of Nikolaos Docheiarites²⁵, Matthaios Vatopedinos²⁶ and Ioasaph Dionysiates²⁷, ensuring diversity in expressing Athonite style.

A telling example is provided by the Old *Anoixantaria*²⁸, chanted during the great Vespers at Vigils. This hymn was transcribed by Chourmouziou Chartofylax into the new notation and published in the Church music book *Tameion Anthologias*²⁹. Figure 1 shows the introduction of the first verse, *Anoixantos sou tin cheira*, by Ioannes Koukouzelis.

23 According to Prof. Gr. Stathis, the “exegesis” of the old notation is the complete recording of the melody in the new notation, see Gr. Stathis, *Ἡ ἐξηγήσις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389 μὲ μὲ προσθήκη ἀπὸ τὸν κώδικα ΕΒΕ 1867, IBM [Μελέται 2], Ἀθήναι 2006, p. 99.*

24 According to Prof. Maria Alexandrou, “Transcription” is related to oral tradition. Melodies are recorded in the new analytical notation from the old, according to oral tradition. These transcriptions belong to the work of Three Teachers and their students, Athonite monks, see M. Alexandrou, *Ἐξηγήσεις καὶ μεταγραφές τῆς Βυζαντινῆς Μουσικῆς· σύνομη εἰσαγωγή στὸν προβληματισμὸ τους*, University Studio Press, Θεσσαλονίκη 2010, pp. 20-21.

25 For Nikolaos Docheiarites, see M. Stroumpakis, op. cit.

26 For Matthaios Batopaidinos, see Em. Giannopoulos, «Ἡ συμβολή...», op. dic.

27 For Ioasaph Dionysiates, see Ant. Alygizakis, op. dic.

28 The old great *Anoixantaria* belong to the “papadikon” genre of composition. Their name derives from Psalm 103(104):28, “thou openest thine hand”, see S. Antoniou, *Μορφολογία τῆς Βυζαντινῆς Μουσικῆς*, Ἐκδόσεις Βάνιας, Θεσσαλονίκη 2008, pp. 91-104.

29 *Tameion Anthologias*, περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἐνιαύσιον ἀκολουθίαν Ἑσπερινῶν, Ὁρθρῶν, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινων καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει. Κατ’ ἐκλογὴν τῶν ἐμμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοξοτέρων διδασκάλων παλαιῶν τε καὶ νέων, ἐξηγηθεῖσαν εἰς τὴν νέαν τῆς μουσικῆς μέθοδον, καὶ μετὰ πάσης ἐπιμελείας διορθωθεῖσαν ἤδη ἐσχάτως παρὰ τοῦ ἐφευρέτου τῆς ρηθείσης μεθόδου διδασκάλου Χουρμουζίου Χαρτοφύλακος τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐπιστάσι δὲ τοῦ ἰδίου, Νῦν πρῶτον ἐκδοθεῖσαν εἰς τύπον, ἀναλώμασι τοῦ Ἰσακ δὲ Κάστρου. Τόμος Α΄. Ἐν Κωνσταντινουπόλει. Ἐκ τῆς τυπογραφίας Κάστρου, Εἰς Γαλατᾶν, αἰκδ΄. 1824, [henceforth: *Tameion Anthologias* 1824], pp. 1- 36.

ΑΚΟΛΟΥΘΙΑ ΤΟΥ ΕΣΠΕΡΙΝΟΥ

ΑΝΟΙΞΑΝΤΑΡΙΑ

Ἰωάννης τοῦ Κρυζέλα. ἤχος β'. Νη.

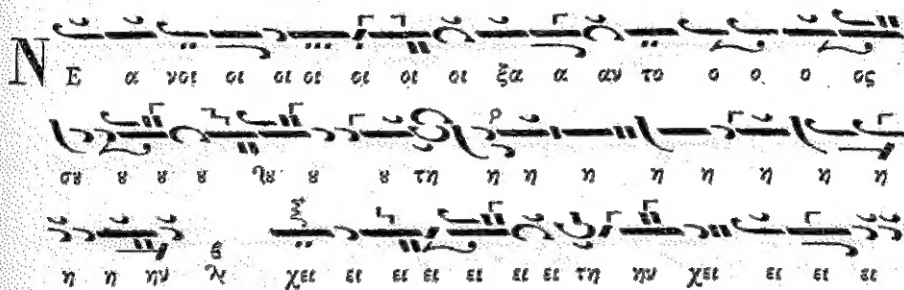


Figure 1: The first verse of old *Anoxiantaria*: “exegesis” by Chourmouzos, *Tameion Anthologias* 1824

This hymn was also transcribed into the new notational system by hieromonk Nikolaos Docheiarites on Mount Athos. His interpretation, written between 1824-1830, is recorded in ms. 471 of the Docheiariou Monastery (see Figure 2).

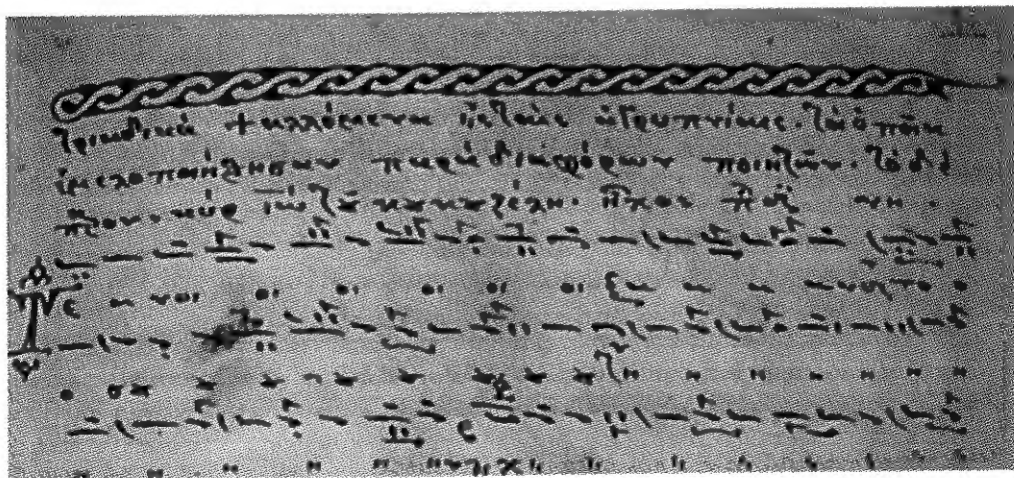
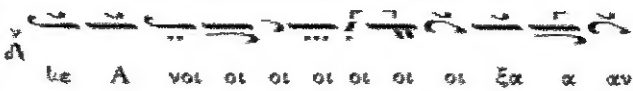
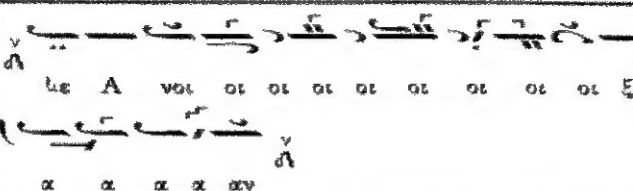
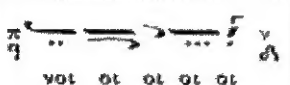

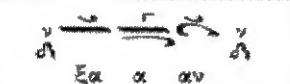
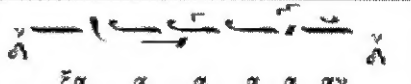


Figure 2: The first verse of the *Anoxiantaria*: “exegesis” by Nikolaos Docheiarites, Docheiariou 471, f. 1r.

By comparing the two texts, we shall be able to identify the elements of Athonite interpretation:

TABLE 1

1 st verse: <i>Anoiksanotos sou</i> , mode 4 plagal		
Interpretation by Chourmouziot Chartophylax		
Interpretation by Nikolaos Docheiarites		
Detailed comparison		
examples	Chourmouziot	Nikolaos
1.		
2.		

The examples in staff notation (Table 1.1):

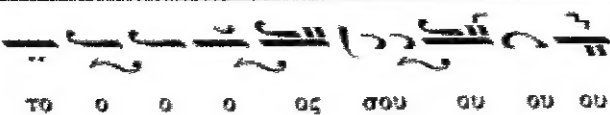
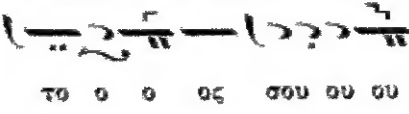
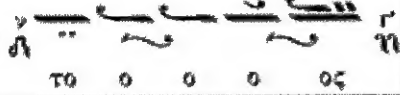

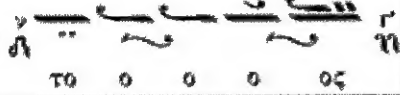

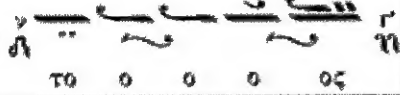

ex. 1. Chourmouziot

Nikolaos

ex. 2. Chourmouziot


Nikolaos

TABLE 2

Interpretation by Chourmouziotes Chartophylax					
Interpretation by Nikolaos Docheiarites					
Detailed comparison					
examples	<table border="1"> <thead> <tr> <th>Chourmouziotes</th><th>Nikolaos</th></tr> </thead> <tbody> <tr> <td>1. </td><td></td></tr> </tbody> </table>	Chourmouziotes	Nikolaos	1. 	
Chourmouziotes	Nikolaos				
1. 					


The example in staff notation (Table 2.1):

Chourmouziotes



το ο ο ο ος

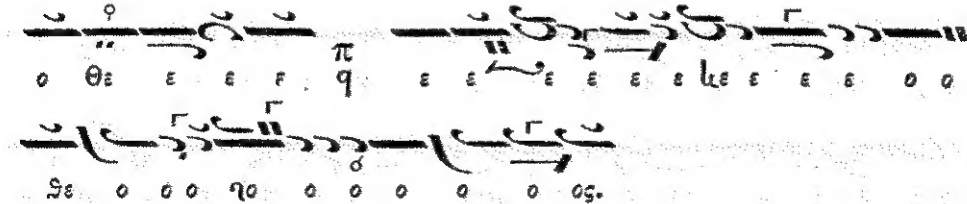
Nikolaos



το ο ο ος

One more characteristic part (last) of the first verse:

Transcription by Chourmouziotes, *Tameion Anthologias* 1824, p. 3.



ο θ: ε ε ρ π ε ε ε ε ε ε ε ε ο ο

σε ο ο ο ο ο ο ο ο ος

Figure 3: the last part of the 1st verse of the *Anoixantaria*: “exegesis” by Chourmouziotes

And the transcription of Nikolaos Docheiarites, cod. Docheiariou 471, f. 1r.

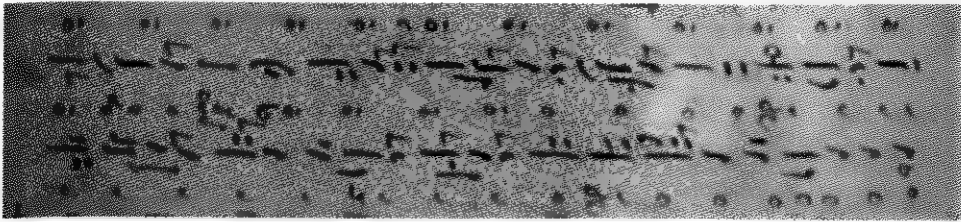


Figure 4: the same part: “exegesis” by Nikolaos Docheiarites

And the two texts in collation:

TABLE 3

Interpretation by Chourmouziotes Chantophylax							
Interpretation by Nikolaos Docheiarites							
Detailed comparison							
examples	<table><tr><td>Chourmouziotes</td><td>Nikolaos</td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr></table>	Chourmouziotes	Nikolaos				
Chourmouziotes	Nikolaos						

The example in staff notation (Table 3.1):

ex. 1. Chourmouziotes

Nikolaos

5 ex. 2. Chourmouzos

6 Nikolaos

TABLE 4

Interpretation by Chourmouzos Chartophylax					
Interpretation by Nikolaos Docheiariotes					
Detailed comparison					
examples	<table><tr><th>Chourmouzos</th><th>Nikolaos</th></tr><tr><td></td><td></td></tr></table>	Chourmouzos	Nikolaos		
Chourmouzos	Nikolaos				

The example in staff notation (Table 4.1)

Chourmouzos

Nikolaos

It is obvious that there are differences between the two interpretations. Which elements make up Athonite style? At a first glance, these elements could be the detailed³⁰ or synoptic³¹ interpretation in different places of the melody, as well as the free interpretation. However, it is too early to generalize before the research has been completed.

30 See Table 1, examples 1, 2 [table 1.1]; Table 3, example 1, 2 [table 3.1]; Table 4, example 1 [table 4.1].

31 See Table 2, example 1 [table 2.1].

The interpretation of Nikolaos Docheiarites spread on Mount Athos in parallel with the interpretations of Chourmouzos and Gregorios Protopsaltes, and, in the mid-19th century, it was printed by the Patriarchal Printing Office³². Other editions from 19th and 20th century include the Athonite version of the old *Anoixantaria*³³. It is obvious that the Athonite interpretation did not replace the Constantinopolitan one, yet it constituted a conservative factor of local tradition, reinforced diversity of expression and demonstrated the capacity of the Athonite milieu to make the best out of the various musical themes and to underscore plasticity of interpretation. It has to be noted that up to the present day, Athonite interpretation is chanted in official celebrations³⁴ and taught by the monks of Mount Athos, such as Father Panaretos Philotheites, who recorded audiotapes especially for educational purposes³⁵.

A token of the diversity encountered in Athonite tradition during the 19th century is the high value placed on traditional melodies and their enrichment with new elements. The second example I will present is the slow *prosomoia* and *automela*³⁶ in versions by the three 19th-century Athonian masters and in-

32 See *Tameion Anthologias* περιέχον άπασαν την έκκλησιαστικήν ένιαύσιον άκολουθίαν Έσπερινού, Όρθρου, Λειτουργίας, Μεγάλης Τεσσαρακοστής και της λαμπροφόρου Άναστάσεως, μετά τινων καλοφωνικών είρμών έν τώ τέλει. Έξηγηθέν εις την Νέαν της Μουσικής Μέθοδον και πάσης έπιμελείας διορθωθέν παρά τών άειμνήστων διδασκάλων και έφευρετών της νεωτέρας μεθόδου, Γρηγορίου Πρωτοψάλτου και Χουρμουζίου Χαρτοφύλακος. Τετράκις έκδοθέν με προσθήκη πολλών νέων μαθημάτων μελοποιηθέντων παρά Θεοδώρου Παράσχου Φωκαέως. Και ήδη τό πέμπτον έκδίδεται εις τόμους τρεις παρά του υίου αυτού Α. Φωκαέως, έγκρίσει και άδεία της αυτού Παναγιότητος και της Έρως Συνόδου. Δαπάνη Κωνσταντίνου Έγγλέση ζωγράφου. Τόμος πρώτος. Έν Κωνσταντινουπόλει, εκ του Τυπογραφείου της Μουσικής Άνθολογίας, 1862, «Άνοιξαντάρια άργά «Κατά την γραφήν του Αγίου Όρους», the first six verses, pp. 1 – 14.

33 See *Ieropsalliou egolpion* περιέχον άπασαν την έκκλησιαστικήν ένιαύσιον Άκολουθίαν Έσπερινού, Όρθρου, Λειτουργίας, Μεγάλης Τεσσαρακοστής και της λαμπροφόρου Άναστάσεως, μετά τινων καλοφωνικών είρμών έν τώ τέλει. Εκδίδεται τό πρώτον εις τόμους δύο δαπάνη Μωϋσή δέ Κάστρου. Έπιμελώς δέ διορθωθέν παρά Αλεξάνδρου Φωκαέως έγκρίσει και άδεία της αυτού Παναγιότητος και της Έρως Συνόδου. Τόμος πρώτος. Έν Κωνσταντινουπόλει, τύποις Μωϋσή δέ Κάστρου, 1866 · *Mousikos Thesaurus iou Esperinou* περιλαμβάνων άπασαν την Έκκλησιαστικήν Άκολουθίαν του Έσπερινού μετά πολλών προσθηκών. Εκδίδεται τό πρώτον υπό Νεκταρίου μοναχού Ιεροψάλτου [...], Άγιον Όρος 1935, «Άνοιξαντάρια μέγιστα Ιωάννου του Κουκουζέλου, τά κατά την γραφήν του Αγίου Όρους», the first six verses, pp. 7-31.

34 In particular, Athonite monks chant the first four verses on the Feast of St Athanasios of Athos (3 July). For recordings from the Feast during Summer 2003, see: «Πανήγυρις Αγ. Άθανασίου Μεγίστης Λαύρας 2003, message no 4/ tracks 2-5», <http://analogion.com/forum/showthread.php?t=4074> [2-1-2012].

35 For Panaretos, monk of Philotheou Monastery, see Dionysios Bilalis, «Πανάρετος Φιλοθέιτης μοναχός εκ Πατρών», <http://www.symbole.gr/forum/viewtopic.php?f=135&t=543> [3-1-2012]. For other information and recordings, see, topic: f. Panaretos Philotheites, <http://analogion.com> [3-1-2012].

36 The *automelon* and the *prosomoion* belong to the *heirmologic* genre of composition.

interpreters Matthaïos Vatopedinos, Ioasaph Dionysiates and Nikolaos Docheiarites. We have at our disposal two complete collections containing *prosomoia*, while various *prosomoia* are sporadically encountered in other codices. First, the collection of Matthaïos Vatopedinos is ms. 1601 of Vatopaidion (dating from 1845), part of which was published by the Vatopaidion Monastery:

*Collection including idiomela, prosomoia, stichera and some other chants [...] in slow style, as they are chanted at the vigils of the Holy Mountain and especially at the sacred and renowned Monastery of Vatopaidion*³⁷.

The codex Dionysiou 705 is a *Prologarion*³⁸ composed and notated by Ioasaph Dionysiates. We read in the preface:

*Collection including all the "prosomoia" for the feasts of the year [...] composed according to the Athonite style by teacher Ioasaf Dionysiatīs [...] these "prosomoia" have been composed according to the model of Petros Lampadarios, but now they have been improved by Ioasaph Dionysiatīs according to Athonite style, because many chanters asked for this*³⁹.

Finally, Nikolaos Docheiarites does not present a proper collection, but inserts various *prosomoia* into his own interpretations of the *Sticherarion* of Germanos, Bishop of New Patras⁴⁰, while a more complete picture is provided by ms. 71 of Simonos Petras, containing some of Nikolaos' own compositions for the Liturgy of the Athonite Fathers and of course all the *prosomoia* of the feast⁴¹.

I present three *prosomoia* and one *automelon* from these collections and especially a selection of *melodic phrases* from them. I compare the selected *melodic phrases* to the corresponding ones from the models of Petros Lampadarios in-

The first group of hymns (*automela*) contains the original melody and this becomes a pattern for the second group (*prosomoia*), see S. Antoniou, *op. cit.*, pp. 277-279, 284-287.

37 Cod. Vatopaidiou 1601 (1845, Collection of *Prosomoia*). There are three scribal annotations: f. Ar, *Συλλογή τῶν ἰδιομέλων, προσομοίων, στιχηρῶν, καθισμάτων, ἀπολυτικίων τε καὶ ἄλλων τινῶν ψαλλομένων ἐν ταῖς Δεσποτικαῖς καὶ Θεομητορικαῖς ἑορταῖς [...]* σ. 1, [...] *εἰς ὕψος ἀργόν, ὡς ψάλλονται ἐν ταῖς ἀγρυπνίαις τοῦ Ἁγίου Ὁρους καὶ μάλιστα ἐν τῇ Ἱερᾷ καὶ περιφήμῳ Μονῇ τοῦ Βατοπαίδιου [...]*, σ. 587, *Ἡ μουσικὴ βίβλος αὕτη καλεῖται Συλλογὴ τῶν Ἰδιομέλων [...]*. For the second annotation, see *Ἡ Πανηγυρικὴ Α', Βατοπαϊδινὴ Μουσικὴ Βίβλος*, Ἐκδόσεις Ἱερᾶς Μεγίστης Μονῆς Βατοπαίδιου, Ἅγιον Ὄρος 1997.

38 The volume of the *Prologarion* (ms) is a collection of *Automela*. However, this *Prologarion* also contains the *prosomoia*. For the *Prologarion*, see S. Antoniou, *op. cit.*, p. 284.

39 Cod. Dionysiou 705 (19th c., *Prosomoiarion*), f. 1r, *Συλλογὴ πάντων τῶν προσομοίων τοῦ ὄλου ἐνιαυτοῦ [...] μελοποιηθέντων κατὰ τὸ ὕψος τοῦ Ἁγίου Ὁρους παρὰ Ἰωάσαφ Διονυσιάτου διδασκάλου· ἐμελοποιήθησαν μὲν εἰς τύπον παρὰ Πέτρου Λαμπαδαρίου, νῦν δὲ ἐπιδιορθώθησαν ἐπὶ τὸ κρεῖττον κατὰ τὸ ὕψος τοῦ Ἁγίου Ὁρους παρὰ Ἰωάσαφ Διονυσιάτου κατὰ ζήτησιν πολλῶν*, Stathis, *Catalogue Mount Athos* 2, pp. 788, 790.

40 Cod. Docheiarou 461[new numeration]/1245 [old numeration] (19th c., *Doxastarion* Germanou Neon Patron), Stathis, *Catalogue Mount Athos* 1, pp. 626-627; cod. Chilandarou 167/929 (19th c., *Anthologion* Stihirariou Germanou Neon Patron), M. Stroumpakis, *op. cit.*, pp. 99, 104.

41 Cod. Simonos Petras 71 (19th c., *Collection*), P. Sotirioudis, «The library of Simonopetra», <http://www.athosmemory.com> [4-1-2012].

cluded in his *Heirmologion*⁴². The first two *prosomoia* are composed according to the *automelon* "Chairois askitikon alithos" in mode 1 plagal⁴³. The *automelon* "Os gennaion en martysin" for the feast of St George (23 April) was composed by Matthaïos of Vatopaidion⁴⁴. The third *prosomoion* is composed according to the *automelon* "Os gennaion en martysin" in mode 4⁴⁵.

First case: *prosomoion* composed according to the *automelon* "Chairois askitikon alithos".

TABLE 5

Automelon "Chairois askitikon alithos", mode 1 plagal Text and compared phrase (Bold)	Prosomoion "Deuro martyrs Christou pros imas", mode 1 plagal Text and compared phrase (Bold)
Χαίροις ἀσκητικῶν ἀληθῶς, ἀγωνισμάτων τὸ εὐδὸδες κειμήλιον σταυρὸν γὰρ ἐπ' ὤμων ἄρας, καὶ τῷ Δεσπότη Χριστῷ , σεαυτὸν Παμμάκαρ ἀναθέμενος, σαρκοῦ κατεπάτησας, τὸ χαμαιζήλον φρόνημα, ταῖς ἀρεταῖς δέ, τὴν ψυχὴν καταλαμπρυνας, καὶ πρὸς ἔνθεον, ἀνεπέρωσας ἔριστα. Ὅθεν τὴν παναγίαν σου, κυκλοῦντες πανεύφημε, λάρνακα Σάββα τῆς θείας, φιλανθρωπίας αἰτούμεθα, τυχεῖν σοῖς πρεσβείαις, καὶ τῷ κόσμῳ δωρηθῆναι τὸ μέγα ἔλεος.	Δεῦρο Μάρτυς Χριστοῦ πρὸς ἡμᾶς, σοῦ δεομένου, συμπαθοῦς ἐπισκέψεως· καὶ ῥῦσαι κεκακωμένους, τυραννικαῖς ἀπειλαῖς , καὶ δεινῇ μανίᾳ τῆς αἰρέσεως· ὅφ' ἧς ὡς αἰχμάλωτοι, καὶ γυμνοὶ διωκόμεθα, τόπον ἐκ τόπου, συνεχῶς διαμείβοντας, καὶ κλανώμενοι, ἐν σπηλαίοις καὶ ὄρεσιν. Οἰκταρον οὖν πανεύφημε, καὶ δὸς ἡμῖν ἄνεσιν, παῦσον τὴν ζάλην καὶ σβέσον, τὴν καθ' ἡμῶν ἀγανάκτησιν, Θεὸν ἱκετεύων, τὸν παρέχοντα τῷ κόσμῳ τὸ μέγα ἔλεος.

42 *Heirmologion* τῶν Καταβασίων Πέτρου Πελοποννησίου μετὰ τοῦ συντόμου Εἰρμολογίου Πέτρου Πρωτοφάλτου τοῦ Βυζαντίου ἐξηγημένα κατὰ τὴν νέαν τῆς Μουσικῆς μέθοδον μετὰ προσθήκης ἱκανῶν μαθημάτων, ὧν ἑσπεροῦντο εἰς τὸ παλαιόν. Ἐπιθεωρηθέντα ἤδη, καὶ ἀκριβῶς διορθωθέντα παρὰ τοῦ διδασκάλου Χουρμουζίου Χαρτοφύλακος ἐνός τῶν ἐφευρετῶν τῆς ῥηθείσης μεθόδου, ἐπιστάσι δέ τοῦ ἰδίου νῦν πρώτον ἐκδοθέντα εἰς τύπον ἀναλώμασιν ἰδίοις καὶ Ἰσαάκ δέ Κάστρου. Κωνσταντινούπολις. Ἐν τῇ Βρεταννικῇ Τυπογραφίᾳ Κάστρου εἰς Γαλατὰν. αὐκ· 1825 [στο ἐξῆς: *Heirmologion* 1825].

43 *Prosomoion* «Δεῦρο μάρτυς Χριστοῦ πρὸς ἡμᾶς», feast of St Demetrios (26 October), cod. Dionysiou 705, ff. 63v-64v, the work of Ioasaf Dionysiates (we are most grateful to Abbot Archimandrite Peter of Dionysios Monastery, who willingly made the photographs of the *prosomoion* available to us). For the same *prosomoion*, the work of Nikolaos Docheiarites, see cod. Docheiariou 461, f. 76v. The model from *Heirmologion* 1825 on pp. 229-230.

44 Cod. Vatopaidiou 1601, pp. 279-280, see Ἡ Πανηγυρικὴ Α', op.cit., pp. 363-364. Model from the *Heirmologion* 1825 on pp. 226-227.

45 *Prosomoion* «Μοναστῶν τὰ συστήματα», Feast of the Holy Fathers of Mount Athos (first Sunday after Sunday of All Saints), cod. Simonos Petras 71, ff. 84v-85r.

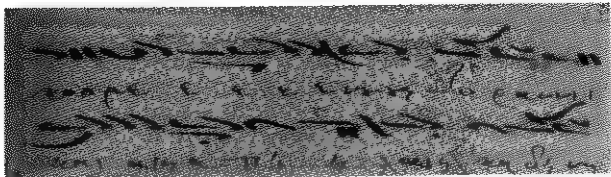


Figure 5: the melodic phrase “Tyrannikais apeilais” from the prosomoion of Ioasaf Dionysiates

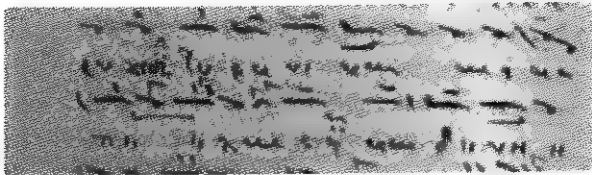

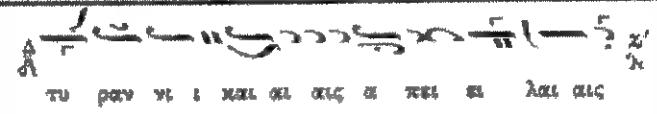

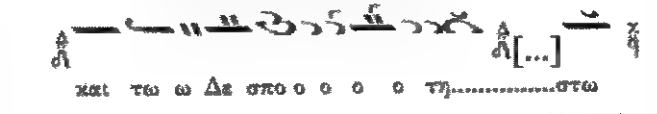
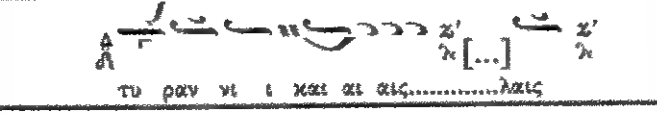



Figure 6: the melodic phrase “Tyrannikais apeilais” from the prosomoion of Nikolaos Docheiarites

TABLE 5.1

Prosomoion <i>Chairois askutikon alithos</i> , mode 1 plagal	
Model of Petros Lampadaris	
Adaptation by Ioasaph Dionysiates	
Adaptation by Nikolaos Docheiarites	
Detailed comparison	
Petros Lampadaris	
Ioasaf Dionysiates	
Nikolaos Docheiarites	

The example in staff notation (Table 5.2):

Petros Lampadaris

Ioasaf Dionysiates

Nikolaos Docheiarites

Second case: Prosomoion composed according to the automelon “Os gennaion en martysin”.

TABLE 6

Automelon “Os gennaion en martysin”, mode 4 Text and compared phrase (Bold)	Prosomoion “Deuro martyς Christou pros imas”, mode 4 Text and compared phrase (Bold)
Ὡς γενναῖον ἐν Μάρτυσιν, ἀθλοφόρε Γεώργιε, συναελθόντες σήμερον, εὐφημοῦμέν σε , ὅτι τὸν δρόμον τετέλεκας, τὴν πίστιν τηρήκας, καὶ ἐδόξω ἐκ Θεοῦ, τὸν τῆς νίκης σου στέφανον, ὃν ἰκέτευς, ἐκ φθορᾶς καὶ κινδύνων λυτρωθῆναι, τοὺς ἐν πίστει ἐκτελοῦντας, τὴν ἀεισέβαστον μνήμην σου.	Μοναστῶν τὰ συστήματα καὶ μεγάδων ἀθροίσθητε, καὶ λιμπρὰν πανήγοριν συγκροτήσατε , ἰδοὺ γὰρ πάντας ἐκάλεσαν ἡμᾶς εἰς ἐστίασιν καὶ χαρὰν πνευματικὴν οἱ ἐνταῦθα ἀσκήσαντες πάντες ὅσοι, τὰς αὐτῶν ἀριστείας παραθέντες καὶ τοὺς ἄθλους καὶ ἀγῶνας, οὓς ὑπὲρ φύσιν διήνυσαν.

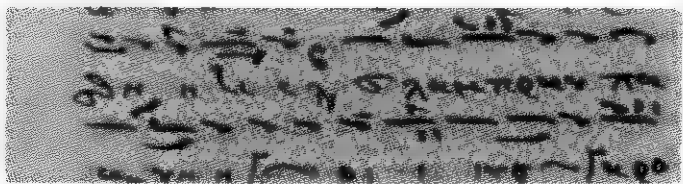



Figure 7: the melodic phrase “Kai lambran panigirin” from the prosomoion of Nikolaos Docheiarites

TABLE 6.1

Prosomoion to <i>Os gennaion en martysin</i> , mode 4	
Model of Petros Lampadarios	<p>σου νελ θο ον τε ες ση η με ε ρο ο ον ε ευ φη μου με εν σε ε</p>
Adaptation by Mathaios of Vatopaidion	<p>συν ελ θο ον τε ες ση η η με ε ε ε ρο ο ο ον ε ευ φη μου ου ου ου με εν σε ε ε ε ε</p>
Adaptation by Nikolaos Docheiariotes	<p>και λαμ πρα αν πα α νη η γυ υ ρι ι ιν συ υγ κρο τη η σα α α τε</p>
Detailed comparison of one melodic line	
Petros Lampadarios	<p>ση η με ε ρο...σε</p>
Mathaios of Vatopaidion	<p>ση η η με ε ε ε ρο...σε</p>
Nikolaos Docheiariotes	<p>αν πα α νη η γυ υ ρι ι ιν...τε</p>

The example in staff notation:


Petros Lampadarios



Matthaios of Vatopaidiou



Nikolaos Docheiarites



A series of observations will help us understand the work of Athonite fathers and assess its value on the basis of its capacity for expression. Here the tradition of Petros Peloponnesios is esteemed and enriched with new melodic forms whose purpose is to express and define the festal frame of Athonite vigils. The prosomoia here are richer and more expressive. Despite the fact that not all composers follow the same melodic lines, their melodies are nonetheless encompassed within Athonite style. These melodies obviously stemmed from chanting practice, with which the composers were intimately acquainted with, being themselves musicians, masters and chanters, and which they recorded, sometimes preserving local traditions, and encouraged in this by their contemporary chanters. In this case, diversity in melodic forms is accepted as an element of unified pan-Athonite tradition, not as a mark of individual musical expression. It is a known fact that the three composers, Ioasaph, Matthaios and Nikolaos were all music teachers with many students and that their musical works spread through the whole of Mount Athos. Furthermore, Nikolaos was often invited to chant with his students in various Athonite feasts, as is shown in this letter from the Monastery of Chilandar⁴⁶.

One could cite more examples of chants encountered on Mount Athos that preserve the variety of chanting expression combined with local tradition and which are chanted to the present day in Athonite Monasteries and beyond. I cite to this effect the typika performed in the Athonite style⁴⁷, the kekragaria

46 See M. Stroumpakis, op. cit., pp. 86-88.

47 See "Typika as they are chanted in Mount Athos recorded by Lykourgos Angelopoulos, A-B stasis", *Παραδόσεις Βυζαντινής Μουσικής*, Αποστολική Διακονία της Εκκλησίας της Ελλάδος-Φροντιστήριο Υποψηφίων Κατηχητών, Αθήνα 1996, pp. 41-48. For another record by Hieromonk Ierotheos of Filotheou, see *Ἀθωνική Μουσική Ἀνθοδέσμη*, Θ. Λειτουργία, Ἔκδοσις Ἱ. Μονῆς Φιλοθέου, Ἅγιον Ὄρος, 1987, pp. 4-13.

chanted in Dionysiou Monastery according to the oral tradition⁴⁸, and the second stasis of the Polyeleos (*Exomologeisthe to Kyrio*), chanted in various monasteries and places, such as Docheiariou⁴⁹ (see Figure 8) and Protaton⁵⁰.

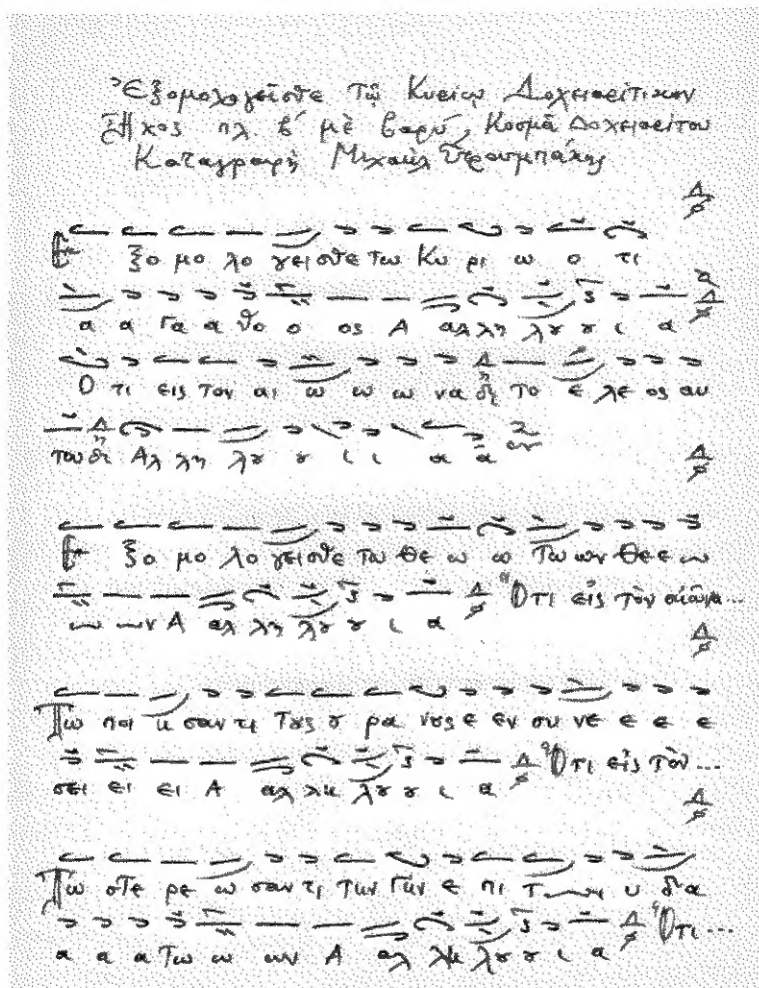


Figure 8: "Exomologeisthe", by Kosma of Docheiariou. Transcribed from the recording.

48 See Ant. Alygizakis, «Χαρακτηριστικές περιπτώσεις ιδιομορφιών τοῦ στιχηραριοῦ μέλους», *Πρακτικά τοῦ Β' Διεθνoῦς Συνεδρίου Μουσικολογικοῦ καὶ Ψαλτικοῦ: «Τὰ Γένη καὶ Εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοποιίας»*, Ἀθήνα 15-19 Ὀκτωβρίου 2003, Ἀθήνα 2006, pp. 255-269 and especially for the "Kekragarion" p. 269.

49 See *Ἀνθολογία Ὑμνων ἐορτῆς Ἀρχαγγέλων*, ψάλλουν οἱ μοναχοὶ Ἀντίπας καὶ Ἀμφιλόχιος, Ἱερά Μονή Δοχειαρίου, 1992, track A7.

50 See "Polyeleos syntomos as it is chanted in Karyes Mount Athos by F. Dionysios Firfiris, record Lykourgos Angelopoulos", *Παραδόσεις Βυζαντινῆς Μουσικῆς*, op. cit, pp. 51-60; *Ὕμνοι με τὸν π. Διονύσιο Φωφωρή Πρωτοψάλτη Πρωτάτου* (Κασσέτα, cd), no 2, Ἐκδοση Ἑλληνικῆς Βυζαντινῆς Χορωδίας 1984, side 2-track 5.

I will conclude my communication with a reference to the late 20th century. As voyages, communication and exchanges became more easy, the notion of musical diversity in chant structure and expression was now more obvious. Monastic communities in Mount Athos received and encompassed many elements of interpretation from the outside⁵¹, whereas toward the end of the century, in the frame of the revival of cenobite monasticism, monastic brotherhoods tended to favour choral over solo chant, but without forgetting older chanters, who are always a source of study and inspiration (e.g. the great figures such as Diako-Dionysis Firfiris and others). Finally, one witnesses the emergence of musical figures composing new works that are chanted not only in their own monastery but elsewhere too.

All these aforementioned elements demonstrate that Mount Athos not only abominates repetition of the same type of interpretation, but also demonstrates the collective character of its psaltic tradition. Mount Athos is not only the Orchard of Our Lady, but also a blooming garden of psaltic art, where for a thousand years now many famous flowers have blossomed.

51 One might mention the influence of Nikolaos, First chanter of Smyrne, on Athonite psaltic tradition from the mid-19th century to the mid-20th century; see M. Chatzigiakoumis, «Ιστορική εισαγωγή», *Σύμμεκτα Ἐκκλησιαστικῆς Μουσικῆς, Μέρος Β' Ἀγιορειτικά Ἀπανθίσματα Α'*, τόμος πρῶτος, Κέντρον Ἑρευνῶν καὶ Ἐκδόσεων, Ἀθήνα 2009, pp. 75-84.